SACRED DANCE GUILD

# JOURNAL

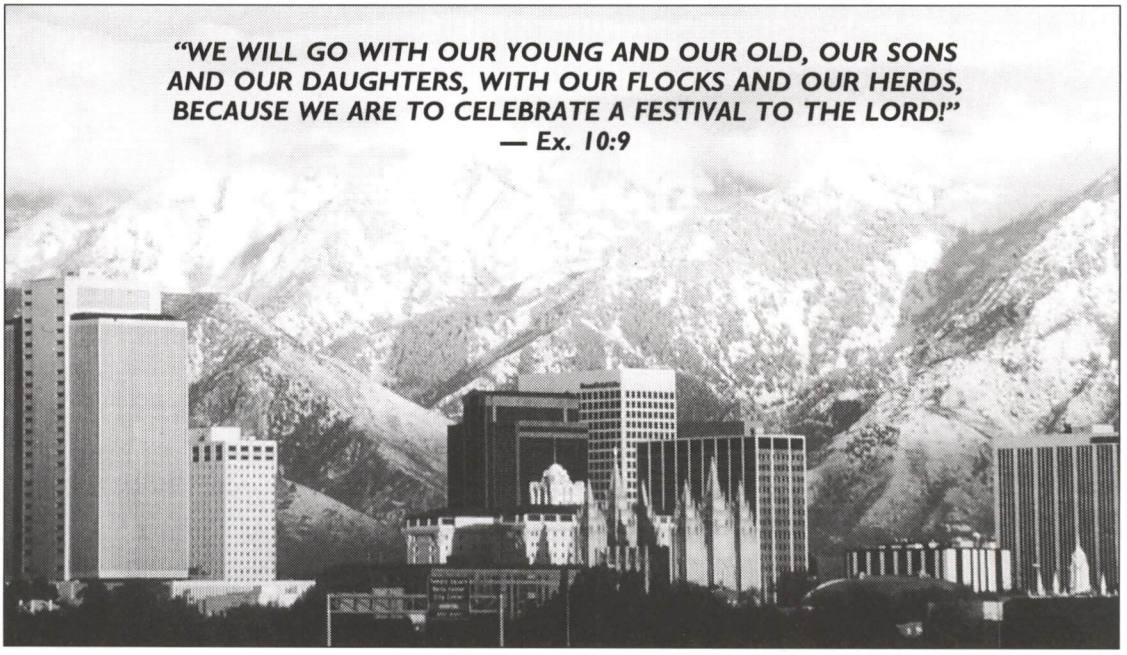
FALL 1997

VOLUME 40, NUMBER 1

## A Time to Dance

**Sacred Dance Guild presents:**

**"A TIME TO DANCE"**
**A Time to Celebrate.....!**
**July 24 - 29th, 1998**
**University of Utah campus**
**Salt Lake City, Utah**


"WE WILL GO WITH OUR YOUNG AND OUR OLD, OUR SONS AND OUR DAUGHTERS, WITH OUR FLOCKS AND OUR HERDS, BECAUSE WE ARE TO CELEBRATE A FESTIVAL TO THE LORD!"
— Ex. 10:9

**Salt Lake City Skyline**

Dance and celebrate with us here in beautiful Salt Lake City, Utah for the S.D.G. Festival 1998! This year also commemorates the 40th anniversary of the Sacred Dance Guild. What a wonderful reason to rejoice and be glad! We have planned numerous activities throughout the festival to honor the many years of dedication-service-and leadership that has spirited the growth of the Sacred Dance Guild.

The Festival will be hosted this year by the Utah Region of the Sacred Dance Guild. For information on registration please contact Judy Barnett - 801-583-8440 Fax 801-484-1065 or write 2343 Kensington Ave. SLC, Utah, 84108. If you are interested in being a possible presenter please contact Sue Carter - Festival Chair - 801-274-0190- or Fax 801-484-1065 - or write 3868 So Parkview Circle, SLC, Utah 84124. The deadline for mailing your presenter proposal will be October 15, 1997.

Thanks to those who have already sent in their proposals! We are truly blessed to have such talented, innovative, spiritually artistic people from which to choose.

## "Everything on earth has its own time and its own season."

by Susan Carter - Festival Chair '98

Salt Lake City "Crossroads of the West" stretches out across a beautiful valley between the majestic Wasatch and Oquirrah Mountains. It is also just southeast of the famous Great Salt Lake. These areas offer many outdoor options for hiking, biking, skiing, sailing, fishing, camping, golfing, river running and of course **"dancing with the spirit!"**

Our city blends many historic landmarks of its pioneer history with the vibrancy of a modern metropolitan city. Our Festival Committee is planning activities that will hopefully give you a taste of our exciting, and beautiful city and surrounding area!

The Festival itself will be held on the University of Utah campus located just five minutes from downtown Salt Lake and fifteen minutes from the Salt Lake International Airport. Several venues will be used on campus including the Virginia Tanner Children's Dance theatre building just adjacent to the campus housing. Ballroom size facilities are available to us at the student union building through the kind sponsorship of the *African American Student in the center for Ethnic Student Affairs.*

Further information and details will be coming out in the winter Sacred Dance Guild *Journal!*

**TIME FOR YOU TO JOIN US IN SALT LAKE CITY, JULY 24 - 29th 1998**

# Sacred Dance Guild Scholarships

It is time to plan for Utah festival '98, time to dance, and time for you to apply for a scholarship. We have scholarships available to help SDG members attend Festival '98 in Salt Lake City, Utah. Our funds are growing but are still somewhat limited. We will be able to help a few members get to the festival.

Please send an application, as noted below, to *Rebecca Wright Phillips at Brigham Young, University Dance Department, PO Box 22014, Provo, UT 84602.* Deadline for receiving applications is April 1, 1998. All applications must be postmarked by **April 1, 1998.** Those receiving scholarships will be notified by May 15, 1998 of funding available.

**Sacred Dance Guild Scholarship Application**

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival '98. It is important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local, regional or national level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarships will be expected to assist with various tasks at some time during the Festival.

Please complete the form below and mail by April l, 1998 to:
Rebecca Wright Phillips
Brigham Young University Dance Dept.
PO Box 22014
Provo, UT 84602

Name _____

Phone _____

Address _____

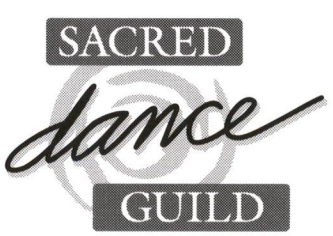
City _____

State _____ Zip _____

Note: All of the following must be completed.
If application is not complete, it will not be processed.

Please use separate sheet to answer the following questions:

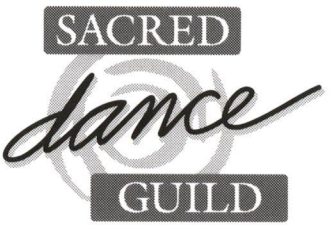
1. Describe your current activities in sacred dance.
2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this National Festival?
4. How would you plan to share your experiences at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a scholarship?
6. What is your current involvement with the Sacred Dance Guild?
7. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation. **This letter must reach Rebecca Wright Phillips by April 1, 1998.**




# It's Official

On May 3, 1997, the Sacred Dance Guild Executive Board voted to break the tie vote of last year's Annual Meeting, and declare this familiar graphic logo, designed by Paul Stoub, to be our official logo, with the understanding that the design be legally protected for our exclusive use.

Any question about appropriate use of the logo should be addressed to the Executive Board, via the President.




**Executive Board**
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Corresponding Secretary: Lucy Knopf
Treasurer: Barbara Eppich, OSU
Membership Director: Carla Kramer
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Journal Editor: Toni' Intravaia
Director of Regions and Chapters: Denise Dovell
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1996-1999 Carla DeSola, Anna Douthright, Sally Moravitz
1997-2000 Sally Goerner, Georgiana Rainwater, Vickie Rice-Parker

The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

**Policy Statement.**
The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 335, Bemis Court, Marlborough, New Hampshire 03455. Headquarters Address: Joann Flanigan, 1004 Brook Ridge Circle SE, Huntsville, AL 35801. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. (c) Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for $15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership $28 per year, $50 for two years; Canada $31 per year, $56 for two years; Overseas $31 per year $56 for two years; Life Membership $800. Membership includes the JOURNAL published three times a year;

**RESOURCES IN SACRED DANCE**
An Annotated Bibliography (1991), available separately for $10 plus $2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 1004 Brook Ridge Circle SE, Huntsville, AL 35801.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

# President's Message

Dear Sacred Dancers:

Another wonderful festival has become a part of Sacred Dance Guild history, and yet it will linger in our minds and souls for a very long time. What a wonderful week of dancing, of learning, of talking, and of healing... the Dancing Spirit of the Mountains was alive in all 180 of us as we laughed and cried and sang and most important of all, we danced. There were many beautiful people, many lovely moments, and who can ever forget the gentle Mary Sunbeam who invaded our hearts with her love for all of God's children?

It was also the first time that the Board-at-Large danced together at a festival. After just one 45 minute rehearsal, about two dozen Sacred Dance Guild officers danced my "Darkness and Light" during the first Sharing of the week. What fun!

" A Time to Dance" A Time to Celebrate.....! is the theme for Festival '98 in Salt Lake City, Utah next summer. Somehow this is very appropriate as we take a new look at ourselves. The Sacred Dance Guild. Who are we? What are we about? What are our traditions, our values, and what is our future?

Thanks again to Ann Blessin for starting Visions 2000; for Virginia Huffine, Scott Ward, and Chuck Yopst for keeping the dream alive; for Jeannine Bunyan, Mary Jane Wolbers, Joyce Smillie, and Denise Dovell for making it a reality. Now it is a time to dance, a time to move into Visions 2001, to ask and answer questions about ourselves. Preliminary discussion and formation of our continued being will begin at the October Executive Board meeting at Ann Pomeroy's in Spring Valley, New York. Send me your thoughts and your dreams.

Dancing Blessings,
Joann

# Editorial

Sacred Dance is many things to many people. That is what makes the Guild very special. For me dance within the worship space is prayer. I often quote St. Augustine when I say liturgical dance is total prayer because he said that sung prayer is prayer twice prayed. I took an eight-hour course this summer entitled *Theology of God*. The presenter asked us to prepare a paper that indicated our experience of God. I found myself utilizing the Doxology in dance.

As those attending Festival 97 discovered, I was not able to be there. So I take this opportunity, very humbly, to say Thank You for the lovely engraved tray that was presented to me in my absence — but even more to thank you for allowing me, "lo these many years" to serve you as editor. Believe me I have received more than I have given.

With reference to late mailings: Within a month after the deadline for news, the *Journal* is at the post office. We bulk mail except for foreign mailings. I will double-check at our local post office for the few mailings that were not received. And the Board, including your Editor, will look into the situation so that you receive your *Journal*. (As you will note in the Memos from the Minutes, it was passed that the Guild use a Grand Rapids mail house. The Guild is now looking into this option since the Fall Issue will not be using the mail house.)

The theme of the Winter Issue will be "Liturgical Dance in Our Worship Space". This should bring articles from many of you. Send pictures, send cassette tapes if you do not like to write, or call me. I am hoping that you will share the many differences that make us One.

Please continue to send your news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 89509. The deadlines are August 15, November 15, and March 15.

May your Sacred Dances glow with the Lord's Colors of Fall!

Although I was not present for Festival '97, I want to send my special thanks to the planning committee:

Sue Johnson, Bobbi Wethington, Joann Flanigan, Denise Crowell, Joyce Day, Annette Dukes, Barrie Gibby, Donna Hardy, Molly King, Carla Kramer, Sally Moravitz, Joceile Nordwell, Susan Pudelek, Lisa Sarasohn, Anne Slesinger, Nancy Smith, Cyndy Taylor-Ward and Diane Tucker.

—Toni Intravaia

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# LITURGICAL DANCE IN THE WORLD COMMUNITY

"The more I think it over, the more I feel that there is nothing more truly artistic than to love people."
— Vincent Van Gogh.

(Ed. Note; Margaret Taylor Doane contributed the quote.
And how appropriate it is to open our theme section.)

## God Loves All in the East and West

*by Margaret Taylor Doane*

The lyrics (from *Children Dancing Today's Challenges: Dances for Religious Growth in Supportive Groups)* of "In Christ There Is No East and West" by John Oxenham have been adapted by both Grace Moore and Ruth Duck in recent years. Because it is important for children (8-12 year olds) to grasp its important message and to dramatize it as a circle dance of love, I offer some simplifications for use with children:

1) God loves all in the East and West
And those in he South and North
As one great human family
throughout this whole wide earth.

2) Join hands then peoples of all faiths
Whate'er your race may be;
All children of the living God
Are surely kin to me.

3) As friends now greet both East and West
As friends greet South and North
And share our fellowship of love
Throughout this whole wide earth.

This is a great hymn of caring love of all in any culture, faith, or race because it is based on Christ's all-encompassing love. Although it is described in my previous books: *Dramatic Dance with Children* and *Hymns in Action,* here I suggest a simpler way for children.

Stanza 1: Make a "world tour" of greeting via a "grand chain."

Stanza 2: Join hands and circle to the right; then alternate ones step toward center and raise joined hands, followed by outer ones who join hands and dive under the inner circle's raised hands. So, they "weave a basket" of world friendship.

Stanza 3: At first a joyous free greeting of friends; then on "share" burst out like radiant spokes to greet all others in the hall or beyond the walls! What love, joy, and excitement!!!

If the group presents this hymn in a church service, these last two lines may be repeated as the children move down to their seats in front rows, or possibly walk down the aisles, smiling at all of the seated congregation. Hymns of Christian love become alive with mutual smiling. In one congregation, the whole last stanza was repeated as the children recessed out the aisles and right out to the street where they gathered and sang the folk "Amen"! Many of the congregation, who had risen to sing the last stanza, turned to watch the children carrying the message outside the church. Alleluia!

### IN RESPONSE TO TOKIKO DESOLA'S CLASS:

Tokiko DeSola

## Dancing spirit of the Mountains — No Dance

by Barbara J. Billey

Gentle raindrops
these tears of mine...
soothing, melting fear, neediness
emptying into rivers of relief,
surrender:
swimming deep down
into the all-nourishing abyss,
blackness spiralling, engulfing me.
No mind, no self, pure unknowing...
delicious Sacred Nothing.

# Festival '97 Deemed a Success

by Cyndy Taylor-Ward

So, just what IS a great recipe for a successful festival? How about starting with a faculty described as great, incredible, helpful, and truly first class. Fold them into a schedule that was tight, good, intense, and very clear. Add enough participants so that you have *OVER 180* people total. Generously season with spirituality, creativity, fellowship, and the plans of a cohesive committee. Gently bake for one week during July 1997 in the warm weather and beauty of the North Carolina Blue Ridge Mountains. Serve with a local tour that is deeply meaningful, terrific, and an excellent learning experience. For dessert, there are two concerts with selections that were found to be diverse, inspiring, and over-the-bounds.

The descriptive words in the recipe above are taken from actual evaluations of a very exciting festival. It was deemed a success for several reasons.

1. **The faculty:**
   All major presenters received positive feedback and were requested to return for future festivals. All workshop leaders were highly praised and participants were anxious for more.
2. **The location and accommodations:**
   Absolutely beautiful. The Lake Junaluska staff was commended for their work. They were very flexible in accommodating our ever-changing needs.
3. **The fellowship and cooperation:**
   What many thought was the largest attendance on record offered several opportunities for small and large group fellowship. The atmosphere was warm — more than what the pleasant summer weather could offer. The warmth lasted from the initial planning stages to the last farewell.
4. **Cherokee Trip:**
   Who will ever forget 111 of us doing a mini-dance, during the pre-show for "Unto These Hills," when we were introduced as the "Sacred Dance Guild from all over the world"? The MC was so surprised he had us do it again, and then had the entire audience to it! What great publicity for the Guild!

A heartfelt thank you goes out to everyone who had the opportunity to attend Festival '97. All of you made this special gathering possible — the planning committee, the faculty, and the participants. For those of you who could not attend, we missed you enormously. We had a successful festival. It was challenging, uplifting, and soul-searching. We continue to be blessed with the ability to create and inspire. And because of Festival 97, the Sacred Dance Guild continues to grow.

**Faculty Leaders Festival '97:**

**(Foreground right) Colley Ballou;**

**(First row l. to r.) Sylvia Bryant, Arthur Hall, Diane Tucker, Rebecca Wright Phillips.**

**(Second row) Ruth Richardson (Festival '2000), Tokiko DeSola, Bonnie Tucker.**

**(Third row) Sue Johnson, Susan Pudelek, Wendy Behr, Jane Welford.**

**(Fourth row) Lisa Sarasohn, Dana Marschalk, Bobbie Wethington, Kathryn Sprowls.**

**(Fifth row) Maggie Kast, Mary Arpante Sunbeam, Barabara Shabaku**

## "Dancing Spirit of the Mountains"

by Deborah Bethell

We danced at Lake Junaluska
As the morning mists rose from you,
Your shores beckoned us to rise with you
To dance as the sun dressed you with brilliance

We danced at Lake Junaluska
As the gentle breeze swirled around our limbs
Beckoned us to move, to bend and flex
As the flowers surrendered to your gentle coaxing.

We danced at Lake Junaluska
While we discovered our trail of tears
Dancing to the song of the ancients
Honoring our ancestors with their memory.

We danced at Lake Junaluska
To the rhythm of the African Drum
And the sounds of the Tibetan chimes
Took us deeper into the dance.

We danced at Lake Junaluska
Learning the rhythms of others
Offering our own to those we touched
As we held up the sky...while
We danced....at Lake Junaluska.

# Reflection on "Dancing Spirit of the Mountains"

by Virginia Huffine

The SDG Festival 1997 was truly a kaleidoscope of classes, meetings, symposia, performances, surprises, networking, comparing notes, worship and marvelous sharing of sacred dances presented in a myriad of ways. At our daily Sharing Sessions, works were presented in ways that ranged from reverent to amusing and from traditional to avant-garde. All were thought-provoking and enjoyable at the same time.

One offering that was especially interesting to me was presented by *Skyloom*, a sacred dance group from the Boston area. The words of Isaiah: "How beautiful are the feet of those who bring the message of peace." were recalled as a theme of the Festival as the group presented an interpretation in a reverent and beautiful way, but ended with a delightfully amusing finish.

In another interesting presentation, a trio of our youngest members, from the Pennsylvania Chapter, charmed us with a delightful scarf dance. Their joyful dancing was a pleasure to watch. It reminded us that the future of the Guild lies in the hands of our young people. An effort has begun to encourage the recruitment and participation of young dancers in the Guild. Let us hope that it will be successful.

My favorite class was an intensive session taught by Colley Ballou, a longtime active Guild member, teacher and choreographer. Her work is a contemporary approach to the style of Isadora Duncan, the turn-of-the-century dance pioneer, who is known for her unique approach to dance movement. While quite young, she invented her own style of dancing outdoors, moving with the wind and the rhythm of the waves of the sea. She introduced the innovation of dancing without the constrain clothes of the day, and moved in light Greek-inspired draperies and in bare feet. She used both graceful and strong movements to express her spirituality.

The Dances of Universal Peace were presented by Kathryn Sprowls, who brought to us her experience of many years in this field. Chants, motions and gestures of many times and people were woven together into worship and celebration. She skillfully directed our group of some 160 people into moving patterns, adding chanting as the rhythm to form a mystical ritual. This resulted in a reverent, satisfying and most happy experience for us all.

Snatching free moments from the activities of the week, we often found ourselves sitting in the rocking chairs on the porch and enjoying the view of Lake Junaluska and the muted colors of the majestic Smoky Mountains rising behind it. It was truly a sight to refresh the spirit, and we imagined ourselves dancing with the Spirit of the Mountains! Would that we could find a scenic spot like this for all of our Festivals!

# Impression of "Dancing Spirit of the Mountains"

by Diane Gulian

The days in this beautiful mountain setting began with a choice of the following early morning "awakenings": yoga, aerobics, Tai' chi (on the shores of Lake Junaluska) or, for some, a "run" around the lake. After breakfast, there were the spiritually moving morning meditations. Particularly meaningful for me was the Forgiveness meditation led by Mary Arpante Sunbeam, in which each person acted for himself/herself and their ancestors asking for and receiving forgiveness for hurtful actions either intentional or unintentional that may have hurt a person of another race or culture. Each person acting as the seeker of forgiveness also participated as the forgiver. It was a truly cleansing service bringing about a renewed feeling of brother/sisterhood.

Mary Arpante Sunbeam led a workshop on Cherokee dance with related stories of the Cherokee which brought about a clearer understanding of the people and their dance. The sacred ceremonies shared with us were received with the sacredness of their content. We found a new understanding of the sacredness of Cherokee tradition.

Although I did not participate in Arthur Hill's class, I heard the drums and felt the rhythm. The performance by his class was awesome. The energy was released into the room and absorbed by the Stuart Auditorium audience. One could barely sit still with the "moving" beat of the drum.

Along with the dance workshops, some found time to sun and swim at the pool, climb Chimney mountain, go through the Biltmore Estate, or visit the Cherokee museum and attend the outdoor theatre presentation of "Unto These Hills".

Beth Pfalzgraf, a first time participant at Festival, wrote:

"Perhaps most impressive was the comraderie of the group. As a newcomer, open welcoming hellos and hugs came from, without exception, everyone I met. Having attended many group functions, this immediate depth of interaction is exceptional, in my experience. I also found ecumenism to be most meaningful reinforcing again and again that regardless of the culture, dance is a universal means of celebration of spirituality. Brief workshops gave me a chance for exposure to technique and new ideas; continuing classes provided focused learning and experience. Were I to summarize the conference in one word, it would be 'sharing'....knowledge, experience, lives, friendship, and love."

**Sue Johnson, Community Dancing, at Festival '97**

Photo by Richard Kramer

# "That All May Be One"

by Anna Douthwright

The seed that Carla De Sola planted at Festival '96 in San Francisco at the Taize' style prayer evening has continued to grow and blossom. Taize' style prayer draws together people from all over the world. It cuts through all divisions of language, faith and culture. Brother Roger, the founder of The Taize' Community in France, refused to accept passively the divisions of the Second World War, and created a community in 1940, committed to the reconciliation of Christians, and through them, of the whole human family.

Already familiar with the Taize' community, I have been inspired to continue to integrate this prayer style into my work in Liturgical and Sacred Dance. The intentions of brother Roger for reconciliation resonate with my own dreams. Sacred dance helps me to realize the dreams already in our community. I have found many spiritual "fruits" from praying in the body with Taize' chants. It has brought together many diverse groups of people as well as individuals coming from different spiritual paths. Our neighborhood core area community comes together every Monday night in my studio to pray in this manner, using chants, silence and scripture. A leadership group in liturgical dance, a parish retreat, our Sacred Dance Festival '97 in London, as well as other groups have all enjoyed evenings of Taize' style prayer with movement.

During the Sacred Dance Festival '97 in North Carolina, I was in Taize' for a few days with my daughter. I combined this with a visit to London, England, where my brother was ordained. Time in Taize' was one of restored hope, healing and inspiration. The spiritual hunger that drew thousands of particularly young people together was nourished in this environment of prayer, dialogue and simple life style. I shared with one of the brothers about my work in movement with the Taize' chants. I felt encouraged by him. I was moved by a young handicapped woman who opened and closed her hands during the chant - "Wait for the Lord" - in prayerful response to - "Be strong take heart". I also learned a Spanish dance from a group of enthusiastic young people from Grenada. As we bowed, knelt, sat, turned and opened our hearts together, waves of the healing love and mercy of God washed over us. And I prayed and danced with all of you remembering that we are truly one in the Spirit, through our desires for unity and our common work that brings this about.

Mother Theresa and Brother Roger together launched this appeal for reconciliation: "We are both deeply questioned by the suffering in our contemporary world. In face of the wounds of humanity, we find the divisions between Christians becomes unbearable. Shall we give up our separations and set ourselves free from our fear of one another?"

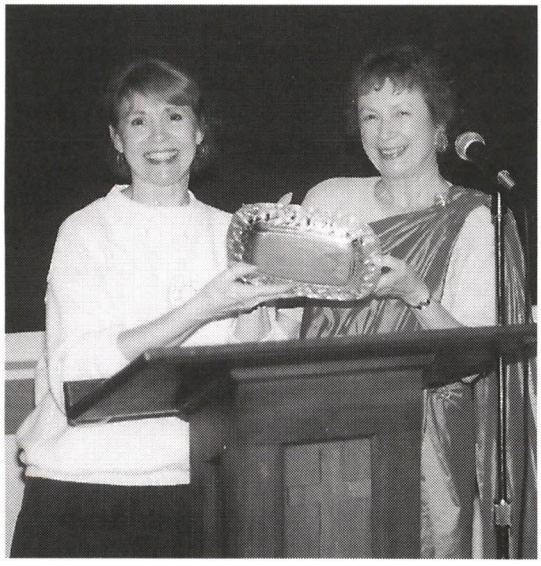
May we continue to dance through our fears into the place of hope and simple trust that allows each person to become the unique gift that he or she is, and to become connected in the large family of humanity where all are one.

# From Germany, Gerde Hesse

by JoAn Huff

Gerde Hesse of Fuldatal, Germany, writes she is happy to be a new member of SDG as she is "interested in getting more worshippers to use their bodies in expressing their connectedness with God." "My dream and my vision is to have all of the congregation actually being moved by the spirit....Since liturgy means 'something which people do together... so liturgical dance should be done by the congregation - and not only by a group of experts." Sometimes several women in her dance group do a dance in a service to emphasize a certain part of the Scripture. She sees this as prayer rather than performance and hopes that the congregation can join in this prayer.

At an ecumenical service on Ascension Day several in the congregation told of their fears and anxieties, what made them feel small and unwanted. They then sat down and covered themselves with a gray cloth. While the congregation sang a modern hymn (accompanied by a band) seven women danced expressing how the power of God's love can make people rise and grow. The dancers circled the gay people, making them join the dance. Earlier in the service Gerde taught five simple gestures for the congregation to use in a hymn about reaching to God for His gifts. The whole congregation sang "with heart, soul, body and mouth." It was very well accepted and appreciated.



## Presentations at Festival '97

**In photo at left, Joann Flanigan (l.) presents a tray to Toni Intravaia for 25 years of service as *Journal* editor.**

**At right, Martha Fairbanks (l.) accepts a bouquet from Joann Flanigan.**

Photos by Richard Kramer

# Jennifer DeLeon: Profile of a Liturgical Dancer

*by Sally Tripp , New Zealand*

Jennifer De Leon has formed and directs New Zealand's only professional liturgical dance company, Poyema. Jennifer is a professional dancer and choreographer. She trained at the New Zealand National Ballet School in 1972. For several years she worked overseas, dancing in both ballet and contemporary companies in Europe and America. She performed with the Festival Ballet, London, and the Bill Evans Dance Company, Seattle.

Jennifer is a woman of great faith and courage. After a serious road accident eight years ago, she was warned she would never walk again. To a person who had danced all her life and made her living as a professional dancer and choreographer this was a daunting prospect. She didn't accept the prognosis. She not only dances again, but has gained new skills. During the years needed for repeated surgery and healing, she engaged in new studies. Jennifer is now a qualified psychotherapist (Dip. Psch. NZAC) and combines this speciality with her dance training and skills to work as New Zealand's only qualified dance and movement therapist. She is also a Master Practitioner in Neuro Linguistic Programming (NZANLP) and is the founder of *The Healing Dance,* Dance/Movement Psychotherapy.

From her Studio in Grey Lynn, or her clinic in Westmere, she works with people looking for wholeness: in stress or crisis situations, with eating and self-image problems, relationship difficulties, victims of sexual abuse, accidents, trauma, with questions of spirituality....

Jennifer's other commitment to dance is Poyema, her Liturgical Dance company. The five women dancers in the company and the company musician have all had professional experiences prior to work in Poyema.

The Company repertoire includes choreography to existing sacred works of music (The Mass of St. Cecilia by Charles Gounod and Te Deum by Josef Haydn) and new works (Lilith by Gareth Farr). All the choreographies are original, recent work and may be best described and understood as a *spirituality made visible, or treading lightly on high places.*

Poyema has performed in Anglican (episcopal), Catholic and Presbyterian churches in Auckland and Whangerei as well as a number of Studio concerts.

The Mass of St. Cecilia is a classical choral work by Charles Gounod.... Jennifer's choreography is a close interpretation of the music, expressing and melding with it. The movement is contemporary with a strong classical base.

The Te Deum is a work in two parts. Part one is choreographed to the classical choral Te Deum of Josef Haydn. It is eleven minutes long. Part two is danced to contemporary drumming and instrumental music by Deep Forest, accompanied by the Company musician on African drums. The music and choreography of the Te Deum is bold and triumphant, imparting a mood of celebration and splendor.

In addition to performances, the Mass of St. Cecilia has been integrated into Sunday worship services. David Guthrie of Holy Trinity Cathedral, Auckland commented that, "Technically, the dancers were a delight. It was a bold move to attempt to incorporate the dance into a Sunday liturgy, and I am sure there were at least some members of the congregation who would have been thoroughly bemused. But what was achieved lifted this particular artistic expression from the level of 'performance' to one in which there was a unification of worship and art that is rarely seen today except in the music of cathedral choirs".

Rev. David Clark of St. Lukes, Remuera, described The Mass of Cecilia as giving the congregation a new perspective. He said, "Before us was poetry and power, lightness and strength, elegance, integrity and sincerity all expressed in a medium that, while often regarded with suspicion, was here truly sacred". He went on to observe that, "The dancers inclusion into the liturgy of the morning worship was managed with versatility and respect. The liturgically knowledgeable congregation of St. Lukes found the choreography, and the dancers rendition of it, to be 'in accord', inspiring and prayerful".

Dance has been a life time passion for Jennifer. It is her art and it nourishes and sustains her spirituality....

## Camera

by D.J. Edwards

My eyes, the shutter
My brain, the film
Each blink, a permanent record.
This year, more
Exciting things to follow.
Take it all in!

# Dancer Moved by Spirituality

by Susan Pese
(From the *Hartford Courant, Thursday November 21, 1996, Hartford, Connecticut)*

It wasn't the biblical exhortation to "praise [God] in the dance" that Elaine Law was obeying four years ago. It was closer to the Old testament command to honor her father.

When her father died, and the family was planning his funeral, Law said she would like to dance at the memorial service at her childhood church in Hamden. Obviously, it would not be an easy task.

But her father had watched her dance many times — not as a secular performer, but as a worshiper. Law is a sacred dancer, and interprets scripture and lessons in the language of movement. As the last gift to her father, she would like to dance the Lord's Prayer.

"It is something he would have wanted me to do," she said. "He loved it. 'Our father, who art in heaven,'" she said, quoting from the prayer, "—that was the hardest part. Afterwards I let myself break down."

Law has been expressing her spirituality in dance for about 30 years. The group she is with now, called "Tapestry," is affiliated with North United Methodist Church on Parker Street, where she has belonged since 1955....

Law's work began back about 30 years ago at Center Congregational Church on Main Street. Betty Simpson, wife of Center's paster Clifford Simpson, formed a dance group and Law was invited to participate....

"It's not a performance," she added. "It's a worship experience."...

"You can say the Lord's Prayer all your life," Law said, "but to do it with movement, your whole body, your heart, enters into it." The spiritual connection, she said, is something all the dancers feel.....

# First Summer Study Program in Sacred and Liturgical Dance at Boston College

*by Bob VerEecke, S.J.*

This past July inaugurated the first Summer Study Program in Sacred and Liturgical Dance at Boston College. It was integrated into the Summer Institute in Pastoral Ministry and Religious Education which has been in existence for the past 25 years. The institute trains Church leaders through degree programs and continuing education. The summer dance program offered an "incarnational" experience for many of the students who have never had the opportunity to integrate "body and spirit" in the context of liturgical movement and sacred dance. Those students who had more facility in these areas were offered six hours of class per day plus occasional evening discussions and participation in worship services.

The morning class, a for credit or audit class explored the language of movement and dance as it relates to the language of religious experience. This was the opportunity for individual creativity and movement expression. The afternoon class was learning repertory from members of the Boston Liturgical Dance Ensemble. The dances created in morning and afternoon were then integrated into prayer services and eucharistic liturgies.

One evening discussion was given to sharing the experience of the participants. Another was facilitated by Tom Kane who showed his video on the African Church as well as giving a preview of his new work on the peoples of Polynesia and Melanesia. He also showed Carla DeSola's beautiful new work using the music of Taize'. A variety of works by the BLDE, including the Boston tradition "A Dancer's Christmas" was shown on another evening.

Students for the program were from Guam, Alaska, Venezuela, Ireland, California and the Northeast. It hopes to draw from the students who come to study at the Institute for the six week sessions as part of their degree programs but is primarily designed for novice and advanced dancers who want to do in-depth work for two weeks. There is also the possibility of coming to Boston College for one-week since many are unable to give that much time, especially if they are coming from the SDG summer conference.

My hope is that this summer study program in Sacred and Liturgical Dance will offer an opportunity to folks on the East Coast to do the kind of in-depth work like that of the excellent program at PSR on the West Coast. Next summer's two-week session will be from July 27-August 7, 1998.

## DANCING SPIRIT OF THE MOUNTAINS
## Remembering Fire in Our Bones

by Diane Saliba
(July 11, 1997 - my first Sacred Dance Guild Festival)

"Write anything," she says, "Write *anything*!"
She holds a stone from Lake Junaluska,
symbol of memory and strength.
She clamps words into her hands—
Wedges pointed toward the mountain, strong and free
cool outside, hot inside
molten lava of her fiery spirit—
cool black eyes—pools of caring
Leah—is that her name?
a gentle name for one who spins planets
with the power and grace of shaman/prophet/minister
Electrical—she is dancing inside, dancing outside
touching us without touching
inviting profound connection
"Write anything" she says
and she makes the shape of a mountain....
Sun rises from her heart,
She holds hands with life,
mine and the lives of the others who have gathered
in this circle of belonging....**be**—longing
We are dancing in the mountains,
dancing in the lake,
dancing in the sun,
dancing in the sky,
We walk, fly, drive, crawl, sacrifice to come here
barely making it to this sacred place
ground of our "being"
Holy space, holy time unclutters
our weary minds
challenges our tired bodies
awakens our creative powers
releases our fears—*and* our dreams.
We listen, we speak, we write, we move
blending our bodies, our lives into new patterns.
We touch the rocks
whose ancient stories live in our bones
reminding us of eternity.

### In Memoriam

Jess Meeker, honorary member of the Sacred Dance Guild died July 2, 1997. He is best known as the accompanist-composer for Ted Shawn's company. At one point he even danced with the company. The SDG will miss Jess.

From Priscilla Richardson, Archivist: When sending flyers, making posters, printing programs, etc, please include date, which will make it easier for the archivist to file.

**A Weekend of Dance Prayer with Carla DeSola, January 30 & 31 at Chaminade University, Honolulu.**

Sponsored by the Marianist Center, the weekend will conclude with a Sunday morning Eucharist in Mystical Rose Chapel. Contact Bro. Dennis Schmitz, S.M. for more information: 808-735-6801.

# Shaped for the Future

by Philip J. Paris

The retreatants processed under the stars with their candles, behind their priest who carried the Christ candle, singing "Lumen Christe, Deo Gratias." They entered the candlelight chapel at Oxley Retreat House drawn into the mystery of God's presence through simple repetitive song, walking meditation and the placing of their candles around the Christ Candle - "The Light of Christ, Thanks be to God." This was a Taize-style opening prayer service for a group of people from Sacred Heart Parish, Delaware, for their parish retreat: "Shaped for the Future."

Taize is a small village in France, the home of an ecumenical faith community, whose form of prayer has drawn millions of pilgrims of all ages (particularly the youth) from around the world. The simple repetitive songs augmented with movement and meditation are designed for all present to take part with ease. At one part in the service a parishioner brought up the cross and placed it at the centre of the chapel. The people approached with reverence making their own meditation. Silent reflection on the Word of God, and a procession with the Blessed Sacrament accompanied "Adoramus te Domine" - "We adore You O God" deepened the prayer of the community.

The following morning the group entered into an experience of "full, active and conscious participation through actions, gestures and bodily attitudes" which is what the Constitution on Sacred Liturgy, a document of the 2nd Vatican Council, urges the faithful to do. The previous evening the group had explored the significance of this statement in small groups, facilitated by Irene, RCIA co-ordinator for the parish. During the morning session the entire group ranging from 17 - 74 year olds explored the meaning of these words through movement prayer.

The fundamental gestures of the sign of the cross, the kiss of peace, the entrance procession, bowing, and praising God were experienced in a reverent and prayerful way. "Our bodily positions and our gestures should reflect our faith...sloppy, hasty, careless movements distract people and hinder the development of faith and reverence. Priests, ministers and people have to learn to make gestures as well." (Environment and Art in Catholic Worship) "Gestures, which are broad and full in both visual and tactile sense support the entire symbolic ritual." (The Arts and The Body Language of Liturgy. Document of Vatican II)

From the comments at the end of the 2 1/2 hour workshop the people had found a deep and refreshing way of praying the traditional prayers. "I found the child in me again." "My body is no longer stiff." "This is a beautiful way to give praise to God." "Now I really understand what it means to participate fully, actively and consciously." "I shall begin each liturgy with the beautiful Sign of the Cross done slowly and with deep reverence," said Father Rick Hurdle, the pastor of Sacred Heart Church. "Thank you for risking and for being such a strong sign of the mystical body of Christ through your great joy, peace and love of one another," said Anna Douthwright, the facilitator of the Taize prayer service and the morning workshop.

The afternoon session was an opportunity to share parish concerns and issues, including the installment of Blessed Sacrament Chapel and the development of youth ministry.

The closing liturgy of the Eucharist brought the threads of the retreat together in a beautiful tapestry that only the Holy Spirit can do. The full, active and conscious participation of the entire assembly through gesture, processions, song and prayer was a celebration too deep for words. Because these people have struggled, risked, and shared together at a deep and new level; Communion, the sharing of the Word, the kiss of peace and the prayers of the faithful, as well as all aspects of the liturgy became alive in a vibrant and real way. Liturgy and life are so interconnected.

I am deeply grateful to have been a part of this parish happening. My life is richer in love from being with these people. It is also richer in hope because of the trust and confidence that Father Rick placed in me. Believing in and allowing the people to express their gifts appropriately in service of the people of God is a sure sign of a good shepherd laying down his life for his sheep.

I am also deeply grateful to Carla DeSola who developed the video and booklet on Taize worship with practical and inspirational guidelines. The '97 Festival's evening of Taize worship was the inspiration for this retreat.

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## MORE SDG MEMBER'S IDEAS

# Short and Sincere

by Jeannine Bunyan

(from the *Southern California Chapter Newsletter, Vol. 19, No. 2*

Question: What is the common weakness of choreography by beginners?

There can be several, but two emerge as top priority. Most beginner dances are too l-o-n-g! Most beginner dances are too a-m-b-i-t-i-o-u-s! The first is due to lack of experience with music; the second is due to lack of dance skill.

Music — The beginner choreographer tends to depend on music as a reminder of the dance steps, believing that the dance must yield to the length of the music. How long is too l-o-n-g? The setting and purpose will influence length, but a good general rule is two minutes for a solo, or three minutes for a group unless the dance is telling a story. There have been beautiful and inspiring dances which have lasted as long as seven minutes — the success of which depended highly upon the skill level of the dancers.

It is important to gain the ability to edit music. This provides control of the length of the dance. Working with live music, it is relatively simple to eliminate portions. Enlist the assistance of your choir director or accompanist. Working with recorded music becomes more of an electronic challenge, which may require assistance of someone with technology and proper equipment.

Skill — The beginner choreographer tends to use intricate steps which are beyond the skill of the dancers, believing it makes the dance more interesting. How ambitious is too a-m-b-i-t-i-o-u-s? In choreography, do not be tempted to use movements which are not yet mastered. Dancers strive always to improve their dance technique, but this should be accomplished in the dance class and in diligent practice. Do not confuse "complicate" with "competent!" Include only those movements which can be executed with "confidence and consistence."

It is important to dance well for God's glory! Keep it short and sincere. The sincerity and integrity of the presentation is what inspires.

# In Memory — Gertrude Lippincott

*(Mary Jane Wolbers submitted the following article prior to the death of Gertrude Lippincott on June 2, 1996. The SDG Journal prints this in memorial. A Memorial Service was held at the Frederick R. Weisman Art Museum, Minneapolis, Minnesota on June 29.)*

Gertrude Lippincott, who is quoted in *And We Have Danced, Volume II* by Toni' Intravaia, served our Festival faculty in 1976, and always sent greetings to her Guild friends for Festivals. The following article by Joan Freese appeared in the Summer 1994 issue of *Women's Press*, St. Paul, MN:

In dance, as in other pursuits, there are those rare individuals whose reputations inevitably proceed them. I'd read about Gertrude Lippincott, one of Minnesota's modern dance pioneers, long before I had occasion to meet her. It was in a book on black dance history, and Lippincott's Modern Dance Center was mentioned as one of the first inter-racial dance companies in the country. It was established in 1937, right here in Minneapolis.

If you think this seems unlikely, you're right. But as it turns out, many of Lippincott's professional achievements, as a dancer, choreographer, educator and historian, were years ahead of her time. Not only did she nurture a multi-cultural company (at a time when the African-American and Jewish dancers were often unwelcome at hotels when on tour) she pursued dance education and outreach as an everyday part of the Center's activities. Today, some fifty-odd years later, similar programs are in fashion and zealously sought within the arts world.

"She simply was interested in promoting dance. Whoever participated was fine," explains Minneapolis-based dance artist and historian, Judith Brin-Ingber. "She works at all levels. She had clout and was a builder of audiences and patrons."

It's easy to forget what a major leap of faith early modern dancers took. In a culture where "dance" (at least for nice young ladies) equalled ballet, folk, or perhaps, the freer dance style of Isadora Duncan, modern dance — ala Martha Graham and her peers — was truly radical. In one of her many writings, Lippincott remembers the profound changes: "The (modern) technique was sparse, startling and as some people said, 'ugly.' One real shock for me was that I had to shed my cherished yellow tunic for a somber black leotard which I didn't like at all."

At age eighty-one, Lippincott is equally as forthright about her life's work. It was, she will attest, just that: a lot of hard work. Born in Twin Cities of New England stock (her grandfather was H.B. Fuller), Lippincott grew up in an academic milieu. Her father was a professor of dentistry at the University of Minnesota, her mother was a sculptress. Throughout her career, Lippincott's Yankee pragmatism served her artistic efforts very well.

By today's standards, she came to dance late. "The amount of dance I experienced as a child was certainly not very much — probably about the same that little girls from an average middle-class background were given," Lippincott notes. As a youth, she remembers seeing some dance, notably the Denishawn company at the Orpheum Theater in St. Paul.

While studying at the University of Chicago in 1931-32, she took her first serious instruction from Marian Van Tuyl, an early Graham disciple. Upon returning to the University of Minnesota, she joined Orchesis, the university dance club (With characteristic wit, today Lippincott notes that she suspects she was asked to join because she had a car.)

It was also upon her return that Lippincott met and married her husband, professor Benjamin Evans Lippincott. It was 1933. At a time when it was unusual for "university wives" to work at all, Lippincott went on to pursue a career in dance.

"I was just very lucky that my husband, who was a political scientist, thought he'd married a social psychologist because that's what I thought I was going to be. When he found out he married a dancer, he was a very surprised man to say the least. But he was a good soul."

Benjamin Lippincott continued to support his wife's work, emotionally and, often, financially. For example, with some minor cajoling, he agreed to send his young wife to study at the famous Bennington Summer program during the summers of 1937 and '38. The tuition fee for a session was $267 — a very large sum in those days.

As Lippincott told Brin-Ingber in one of their many interviews, "...the moral and financial support of my husband and loyal colleagues kept me going at a time when there was no women's liberation movement, few dance organizations, no National Endowment for the Arts, no state and local umbrella arts groups and very little overt support for dance."

Regardless of such obstacles, in 1937 she formed The Modern Dance Center with Ruth Hatfield. "I got a little studio, down on Sixth Street and Hennepin. Found it at the top of a building. It was a fun place. Interesting. And we taught classes to anybody who would come around."

The company danced whenever and wherever it could — in private homes, labor union halls, university auditoriums and rural community centers. "You couldn't be snobby about where you went. You went where you were asked, and you geared your program to the place," Lippincott remembers. "We did religious dance. We were big hits at the Unitarian Church. The Women's International League for Peace and Freedom loved us. We danced *The Anti-Fascist Chant.*" During this time, Lippincott often collaborated with writer Meridel LeSueur who recited her scripts for performances.

During World War II, when her husband was stationed in the Pacific, Lippincott pursued graduate work at New York University. There she studied with the likes of Louis Horst, who composed music for several of her works. For years after, Lippincott contributed articles to his famed journal, *Dance Observer.*

Perhaps because the academic world always surrounded her or "because when people don't understand what they're seeing, they're not very sympathetic," education was an integral part of Lippincott's work. Lecture-demonstrations and master classes were part of her programs when she toured the country as a solo artist and with her long-time duet partner, the late Robert Moulton. In addition, Lippincott established and ran a dance program at Minneapolis YWCA throughout most of the 1950s, and was active in the National Dance Association, the American Dance Guild, and a founding member of the Congress on Research in Dance.

With a busy schedule and inclusive, can-do attitude, the work Lippincott accomplished over five decades lives on as the basic foundation for the Twin Cities dance scene today — one of the most active regional dance communities in the country. Like many folks who have spent a life in the theater, Lippincott has her share of hilarious anecdotes. Whether fixing an ornery costume, battling sub-zero conditions while touring the Dakotas, dealing with unfortunate theater spaces — or sexist theater managers — she has a story or two to tell.

Even though retired from university teaching, Lippincott's presence is still being felt in the Twin Cities dance community. Several years ago, she donated a generous number of books to the St. Paul Library, making it one of the best dance collections in the area. And she continues to support and advise the University of Minnesota's dance program, where she established the Nadine Jette-Sween Memorial Scholarship and recently contributed to a capital campaign for a new Dance Center.

(Ed. Note: The SDG *Journal* remembers Gertrude Lippincott!)

# The American Dance Guild honors Mary Anthony

**April 27, 1997**
*by Mary Jane Wolbers*

It was my privilege and pleasure to represent the Guild when the American Dance Guild honored Mary Anthony on April 27, 1997 at Hunter College, New York City. The celebration recognized Mary Anthony's eightieth birthday and the fortieth anniversary of her dance company, the Mary Anthony Dance theatre. She is an Honorary Member of S.D.G., a strong supporter of our organization, and noted for her choreography on religious themes. Her work was recently featured in the December 1996 issue of *Dance Magazine.*

Events on "A Day With Mary Anthony" included a conversation with Jennifer Dunning (dance critic, *N.Y.Times),* and interaction with those attending, a demonstration with members of her Dance Theatre company, and a master class taught by Ms. Anthony. Following the class, in which anyone attending could participate, the Award Luncheon was held; at this time she was presented the A.D.G. 1997 Award for Artistry.

At 80, Ms. Anthony dances, teaches classes six days a week, choreographs, and trains and manages her professional company. She is quoted in Fred Timm's article: "Eighty is such an important birthday, Ruth St. Denis celebrated it nine times." (From "A Celebration of Life and Dance" by Fred Timm, *Dance*, December, 1996.) Her invocation, "Life is a dance. Don't miss it!" (also from the *Dance* article) speaks to all of us. Early in May this year, she participated in a conference on Asian dance in Lincoln Center, as did another of the Guild's Honorary Members, Matteo. Her summer workshop will be held at Peekamoose Retreat, in the Catskill Mountains, Sundown, N.Y. (Contact the Retreat at 914-985-9794 for information.)

My presence that day was gratifying; it enabled me to share in honoring an esteemed colleague and friend. In addition, I received many expressions of interest in S.D.G., our work, and potential memberships, from the assembled guests.


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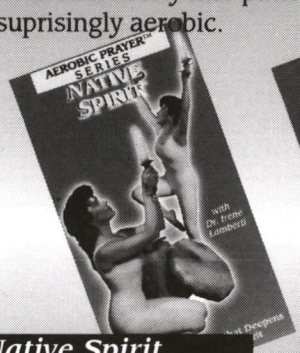


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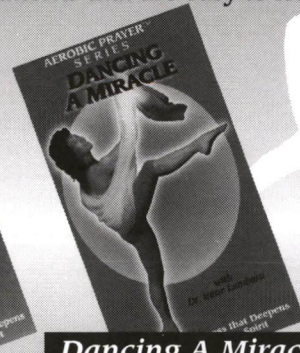


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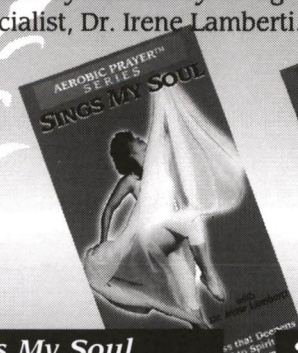


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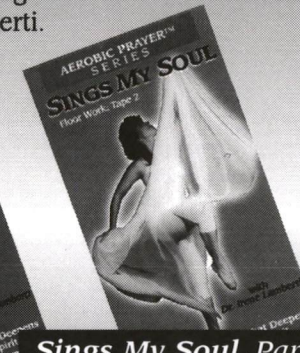


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## RECOMMENDED READING/VIDEOS

**1. *Dancing Through Life*, c/o Scrutiny Press and Text Services, P.O. Box 15087, Washington, DC 2003-0087, $22.00, Six Issues.**

This magazine has a new and delightful format. Virginia Spatz, editor "As *Dancing Through Life* continues to grow and change feedback is always welcome. Let us know what aspects of the journal you like, which need work, what additional features you would like to see." Your Editor noted that the 97 Festival was advertised in this issue. Do write for a sample copy.

**2. *American Dance Guild Newsletter*, Volume 40, No. 5, Fall/Winter 1996, American Dance Guild, 31 West 21 Street, 3rd Floor, New York, New York 10010.**

Marilynn Danitz, Editor, in a letter notes: "The Editorial Committee is pleased to announce that the Guild *Newsletter*, the forum for member news and exchanges and information items of the dance community, is being revived and becoming an independent publication. This long anticipated expansion is being created to keep our members updated in as timely a manner as possible and to provide a greater forum for networking among our members."

**3. *Wisdom Comes Dancing* , Selected Writings of Ruth St. Denis on Dance, Spirituality, and the Body, Edited and with an Introduction by Kamae A. Miller, International Network for the Dances of Universal Peace, Seattle, WA, $17.95.**

I first met Ruth St. Denis in 1951 at Connecticut College in New London, Connecticut. Gowned in flowing white robes, she addressed the dancer/students as the "Goddess of Dance" that she was. This book is quite an addition to my library on her and would hold an honorary place in the library of any SDG member, any dancer. The book is beautiful in art as well as chosen photographs. Martha Graham, her pupil noted: "Miss Ruth opened a door and I saw into life. I worshiped everything about Miss Ruth—how she walked, how she danced," In this volume through prose and poetry she indicates the relationship of art and the sacred, the holiness of the body, her vision of spirituality and religion, love as the driving force of humanity and the possibility for every person to worship the sacred through movement. Ruth St. Denis died in 1968.

**4. *Dance Videos & More, Cathy Roe Productions*, The Outer Limits of Jazz, $39.95, The Slendor of Lyrical, $39.95, 136 Vegas Verdes Suite "C", Santa Fe, New Mexico.**

Cathy writes: "I am so excited to be part of the Sacred Dance Guild. I have done most of my sacred dance with Malia Puka O'Kalini of the Catholic Church in Hawaii...My *Outer Limits of Jazz* has some choreography that is wonderful for liturgical dance, as does *The Slendor of Lyrical."*

**5. If you do not have a listing of the books/pamphlets from The Sharing Company, do send for the listing, 6226 Bernhard Ave., Richmond, California 94805.**

This company has writings on liturgical dance by many of the teachers/performers: Adams, Bellamak, Blessin, DeSola, Fisher, Huff, Reed, Palmer, Rock, Skidmore, Sonen, Taylor, Taussig, Winton-Henry and Yates. And if you are looking for a specific title, this company probably has it or can locate it for you.

**6. The Aerobic Prayer Video Series by Dr. Irene Lamberti, Spectrum Communications, P.O. Box 662, also distributed by New Leaf, Baker & Taylor, and New Concepts. To Order: Call 1-800-Dance-61 or 1-800-326-2361: *Native Spirit, $19.95; Dancing A Miracle, $19.95, Sings My Soul Tape 1, $19.95 and Sings My Soul Tape 2 Floor Work, $19.95.***

The Video Series is sacred movement based on the dancing worship of many ethnic dance forms including African, Native American, Polynesian, Celtic and more. *Native Spirit* weaves many themes of women's spirituality, reverence for nature, the strength of womanhood and finding a personal ministry or spirit in action. *Dancing a Miracle* blends the ideas that our essence is love, the elimination of fear, the power of choice and finding peace within. *Sings My Soul 1* is a spiritual buffet that includes themes of dancing, balance, gratitude, joy, devotion and opening the chakras. *Sings My Soul 2* is a variety of floor work, strengthening and stretching exercises.

**7. *Proclaim!*, PO Box 32405, Jacksonville, Florida 32237. Write Debbie Shilling, Administrative Assistant, Anno Domini, Inc, at the same address for more information.**

**8. *Dancing the Christian Calendar* by Sylvia Bryant, Cokesbury Bookstore. For further information, write Sylvia, 96 Midland Ave, Montclair, New Jersey 07042.**

## CHAPTER NEWS

**Southern California Chapter**

From the *Newsletter of the Southern California Chapter:* On July 19 "Dance and Handbells, Mutual Muses" was held at the home of Boude Moore, North Hills.

Stella Shizuka Matsuda marked her final year as dance instructor at Moorpark College by bringing back several of her works in the May dance concert "Montage". In an editorial Cynthia Kuzmin closes with "We look forward to Stella's next endeavor. Whatever it is, we are sure she will shine with God's light and dance to God's calling."

June 14 "Taste of the Feast" in Anaheim celebrated an evening of Davidic Dance with praise and worship presented by International Christian Embassy Jerusalem.

**New York/Southwest Connecticut Chapter**

From Elaine S. Law, Manchester: "Tapestry" dancers were part of the Thanksgiving interfaith service on November 24 with Michael W. Smith's "As It Is In Heaven".

**Constitution Chapter**

Kay Troxell: Fourteen Chapter members plus two children attended the '97 Festival at Lake Junaluska. President Dana Schlegel arranged for the group to lunch together to get better acquainted and to do some networking. The Chapter's Fall Workshop (October 18) was led by Sylvia Bryant.

Anita Bondi has a Holistic Arts Studio (Life Extensions) in Stroudsburg, PA, where she offers therapeutic massage and foot reflexology in addition to her movement classes. Anita was commissioned to choreograph a dance, "In My Box" for the Delaware Water Gap Celebration of the Arts in September.

Barbara Gorham-Engard of Chalfont, PA, is a resource for SIPAPU, a healing type of body work and spiritually guided process. She offers both private sessions and movement workshops. Barbara also dances throughout the year at the Pebble Hill Church in Doylestown. She recently danced "O Fortuna" from Carmina Burana, and "Amazing Grace" at an AIDS Benefit, in the Chapel, Episcopal Academy, Philadelphia.

Marti Sawyer, whose group, Perpetual Motion, is active in the State College area, designed a half-hour worship service for her local Presbytery to show how dance can be incorporated into all the elements of a worship service liturgy. She utilized children, teenagers and women. For Pentecost, she chose "Spirit" from the hymnal, and choreographed a dance in which tree branches wrapped in orange, yellow and red fabric were swept above the heads of congregation members by the dancers.

In June, Alice Rader of Danville, PA, led a sacred dance, "Om Shanti Ho" about the elements of earth, fire, air, and water, at the Native American New York Medicine Wheel Gathering.

Vivian Nicholl and her daughters, Cara and Brittany, danced together at Mountainhome United Methodist Church in the Pennsylvania Pocono mountains. The Chapter will miss Vivian, a longtime member and past President, as she has moved to the Peterborough area of New Hampshire.

# SACRED DANCE ACTIVITIES

**Bahamas**

From Ann Peterson: The Caribbean Christian Dance Network held its 3rd Annual Dance Conference June 11-16th with the theme taken from Matthew 15:16 "....go into all the world and spread the gospel". The group gathered to express the glory of God through dance.

**Germany**

Dance in Worship, Praise and Prophecy, International Summer-Dance-School was held July 14-18th at the International Christian Training Center, Hanover with Michael Schiffmann, Jurgen Klammt, Sibylle Streich, Craig Mathewson, and Gaby Wagner as leaders. The emphasis was on learning to be sensitive to the Holy Spirit and dancing under His anointing.

**Illinois**

For the Neophyte Mass at the Cathedral in Belleville Christina Becherer from O'Fallon led the Procession of Gifts carrying incense. She then closed the rite by leading Bishop Wilton Gregory's procession from the sanctuary.

Toni' Intravaia, Mark Perkins, Grace Mitchell, Jenny Mitchell, Alejandra Ponce de Leon, and Rebecca. Ruth and Hannah Thurwanger led the Procession of Gifts with red banners and incense for the Pentecost Masses at St. Francis Xavier Parish, Carbondale.

**Iowa**

From Lana Lyddon Hatten: The Urbandale United Church of Christ, Des Moines, sponsored *Body Soul — One* on July 26th with Phil Porter and Cynthia Winton-Henry as leaders of the Workshop.

**New Jersey**

On June 23-27 The Avodah Dance Ensemble from Jersey City conducted a Summer Workshop in Liturgical Dance at the Hebrew Union College, New York City, with Jo Anne Tucker, Linda Kent, Cheryl Clark, Newman Baker, Kezia Gleckman Hayman, Elizabeth McPherson and Beth Millstein in leadership.

From Linda Telesco, Director, Spirit Dance: In April taught two sections of "Dance and Prayer" at the Spirituality Convocation of College of St. Elizabeth, Morristown; repeated the workshop at the regional gathering in First United Methodist Church of Montclair. Spirit Dance in May danced the gospel story of the bent-over women and "Songs of Healing" at Pinning Ceremony of the Nursing department at College of St. Elizabeth. Also in May the group offered four dances in a multi-cultural, multi-arts celebration of the spirit held Pentecost Sunday at Our Lady of the Lake Church in Verona. In June Spirit Dance presented dances of mercy and peace at the annual Catholic Charismatic Conference in Seton Hall University, South Orange and the group danced "Amazing Grace" and the "Hallelujah Chorus" at the Central Atlantic Conference of the United Church of Christ at University of Maryland and in July offered a fully danced worship service at Rutherford Congregational Church.

From Sylvia Bryant, Regional Director of the Northern New Jersey Sacred Dance Guild: Update - National Sacred Dance Festival - in Lake Junaluska, North Carolina. We had a tremendous experience as we shared with sacred dancers from all over the USA and Canada. Sylvia Bryant and Colley Ballou were invited to dance in the faculty concert and represented North New Jersey. Barbara McFarquhar was also a participant at the festival. We are hoping next year when the Sacred Dancers meet in Salt Lake City, Utah, (through our strong out reach program) we will have a larger group from Northern New Jersey to attend.

Sylvia also notes that there will be a Sacred Dance Concert to celebrate165 years Anniversary at Verona United Methodist, Verona, New Jersey

**New York**

The Chi Rho Dancers, under direction of JoAn Huff, participated in the annual ecumenical worship on July 27 held in conjunction with the 10th Harborfest in Oswego, N.Y. Before 650 worshippers in a tent on the shore of Lake Ontario they danced to the opening hymn, "Come to the Lakeshore," which they also did for the dedication of their new Faith United Church building last fall. In September they presented "Ode to Joy," as the call to worship in their home church.

**North Carolina**

Karen Day and Bill Coolidge report from *improvising Life* on the following events: *Skin Stories* was held May18 with Karen and Bill improvising a performance using the story of Eve and Adam in the Garden of Eden as a theme. June 4-11 Bill led a workshop on Spirituality and the Arts at the University of the South, Sewanee, Tenn. On June 15 Karen and Bill danced at the birthing of a new religious community, The Circle of the Wildly Inclusive God, at Highland Hall. And on May 24 Karen held a Workshop in Chicago celebrating the fifth anniversary of Outabounds Performance Company. August 3rd Karen and Bill offered their *Bone Dance* worship service at Greenville Unitarian Universalist Fellowship; August 10 they danced *Skin Stories* at the Franklin Unitarian Universalist Fellowship and on August 17 they led the worship service at The Circle of the Wildly Inclusive God in Asheville.

Bobbi Wethington: Festival '97 was a great success! Lake Junaluska worked out to be a beautiful spot, just like we thought, and the N.C. weather cooperated 100%! (We even got in the early morning water workshop at the pool!) I am so happy we had such a large number, and hope y'all continue to come to future Festivals...each Festival is different and unique...and wonderful! I hope y'all enjoyed N.C. and have taken great memories back home with you! It was really fun for me to get to know you and work with you. Keep dancing and hope to see each and everyone of you next year!

**Oregon**

The Power & Praise Dance Company expressed in liturgical dance the *Lord's Prayer* at the Montavilla United Methodist Church, Portland, February 16th for the First Sunday of Lent and at the Hood River Valley Christian Church, Hood River on March 16th. Spring and summer performances were also held: May 18 at Vermont Hills United Methodist Church, Portland; June 1 at First United Methodist Church, Portland.

**Pennsylvania**

Marci Salem, National Coordinator, Christian Dance Fellowship USA reports that the group held their Third National Conference in Leesburg, Florida. She states that the group noted: "Through the movement arts, we are advancing on the kingdom of darkness for the cause of Christ."

**Tennessee**

From Diane Saliba: I danced and led a sacred dance choir at the International Committee for World Day of Prayer meeting of delegates from the 179 WDP countries in Australia. It was so great to see the many forms of dance at this global gathering.

**Utah**

Susan Carter: Spring had the St. Ambrose Liturgical Dancers dance for the local parish's "Family Retreat" in Moab. Jeanette Sauaya-Lamb taught a spring workshop on liturgical dance for a Women's Spirituality Conference in Salt Lake.

As Utah observes the sesquicentennial year celebrating the arrival of the Mormon Pioneers into the Salt Lake Valley there have been many arts events dealing with the theme of the pioneer trek. Rebecca Wright Phillips choreographed "Songs of Deliverance" for the BYU Dancers' Company. This piece was inspired by stories of her own pioneer ancestors who walked across the plains and forged ahead in faith in the midst of great trials. The piece, performed to three traditional folk hymns sung by the University Singers, was performed at BYU in January, broadcast for local television in March, and performed in Utah, Idaho, Montana, and Wyoming. It was part of the repertoire the Dancers' Company performed on their international tour to Korea and the Phillippines this summer.

Phillips was part of a panel discussion "The Uniqueness of Dance: A Fragile Art Form" at the Mormon Arts Symposium at the Tuachan Arts Center in March. She performed an improvisation solo dealing with the creation to open the All Star Concert in the outdoor amphitheater set in the red rock cliffs of Southern Utah.

**January 5-9, 1998**
**Carla DeSola teaches**
**"Sacred Dance for Healing"**

Request registration information from the Dean's Office, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709, telephone 1-800-999-0528. This workshop is held Monday through Friday, 9 a.m. to 3 p.m. and offers a path for both inner and outer spiritual work through sacred dances which become rich resources for healing. We turn to the healing properties of dance by way of movement and meditation, including dancing healing texts from scripture and other spiritual sources. Embodying and lifting into consciousness our soul/mind/body unity, we create healing rituals which are shared on the last day. May be taken for 1.5 units of semester academic credit or audit.

# MEMOS FROM THE MINUTES

**Sacred Dance Guild, Minutes of the Board-at-Large, July 11, 1997, Lake Junaluska, North Carolina.**

Present: Joann Flanigan, Barbara Eppich OSU, Ann Pomeroy, Annie Zahradnik, Sue Carter, Bobbi Wethington, Jeanette Sawaya Lamb (proxy for Val Hammond), Barbara Paul, Sybille Volz, Dana Schlegel (proxy for Kay Troxell), JoAn Huff, Denise Dovell, Kathryn Mihelick, Sally Moravitz, MaryJane Wolbers, Virginia Huffine (proxy for Sally Baker Rothenburger), Barbara Tener, Carla Kramer, Colley Ballou, Sylvia Bryant, Ruth Richardson, Linda Lincoln, Rebecca Wright Phillips (proxy for Annette Dukes), Lavinia Tomlinson, Joceile Nordwall.

Joann read the Visions 2000 Guild statement of purpose, and she introduced the new brochure from Paul Stoub Graphics. (Anyone needing brochures, please contact Joann or Denise Dovell).

**President's Report**: 20 shares of IBM stock certificates were given to the Guild by Virginia and Coy Huffine; these are being held by the president for the time being. The dividends will be used for Scholarships and Education. Jess Meeker, honorary member, died on July 2.

**Treasurer's Report**: Savings account: $17,140.32; Checking: $3,481.69. Vanguard Investments: Memorial Endowment Fund: $28,692.52; Life Membership Fund: $3,879.16. Total assets: $53,193.69. Sister Barbara Eppich explained that only the interest on the Endowment Fund is used for scholarships.

**Membership Report**: Carla Kramer, Membership Secretary, informed the Board that it costs $5.00/year additional postage to mail *Journals* to international members. Currently there are 719 members in the Guild. As of 7/11/97, 187 have not renewed.

**Corresponding Secretary**: Annie Zahradnik, will contact incoming Corresponding Secretary, Lucy Knopf, to be sure Bibliographies are mailed to new members during the transition. 125 are available from Annie, Kay Troxell and Kathryn Mihelick. Annie suggest that old Journals be sent to potential *Journal* advertisers.

**Program Director**: Lisa Tuttle, The Guild holds a minimal liability policy with Nationwide Insurance, secured by Carla Kramer through the Harnegie Insurance Company in Ohio. If anyone needs a Certificare of Insurance, contact Joann Flanigan or Carla Kramer. Workshops are automatically covered in the United States and Canada IF the flyer from a chapter or Region includes "Sacred Dance Guild" and the Chapter or Region name.

**Scholarship Committee**: (Annette Dukes) Festival '97 scholarship recipients: Deborah Bethell, Judy Barnett, Carla Kramer, Iris Park, Lenis Spracher, Diana Lewis, and Jolyn Walker. Barbara Tenner was commended for her work in raising funds for the Memorial Endowment fund which earns interest to be used for scholarships to Festivals.

**Festival '98**: (Sue Carter) Festival '98 will be held at University of Utah July 24-29. Cost will be approximately $28/day for room and $14/day for food. Those interested in presenting as faculty should contact Jeanette Sawaya Lamb, e-mail address: JSawaya302@aol.com.

**Festival 2000**: (Ruth Richardson) It will be held at the University of Carleton in Ottawa, beginning the first weekend in August. Web site: BCUC@Storm.CA. Five chapters are in the process of formation in Canada.

**Discussion** was held on Resource Registry, a Guild Publicity project headed by Denise Dovell and Kathryn Mihelick. The deadline for being included is December 15.

**New Business**: JoAn Huff moved that we accept Carla Kramer's proposal to expand the Ohio Chapter to include western PA to form the Oh-Penn Chapter. (The new Chapter charter has been presented.) Sally Moravitz seconded the motion and it passed.

Denise Dovell moved to accept eastern Canada's proposal to create the Canadian National Capitol Area Chapter (Ottawa and surrounding area). Kathryn Mihelick seconded the motion and it passed. Ruth Richardson will remain as RD of the Ontario region; she suggested that each Province become a SDG Region.

Annie Zahradnik moved that the Fall **Journal** be mailed using the Grand Rapids mail house recommended by Paul Stoub for domestic *Journals*. Motion seconded by Carla Kramer and it passed. (Ed. Note: See Editorial.)

Joceile Nordwall, Recording Secretary pro-tem.

**Annual Meeting of the Sacred Dance Guild**
"The Terrace" at Lake Junaluska, North Carolina
Sunday, July 13, 1997

The banquet Meeting was called to order by President Joann Flanigan at 8:00 p.m. She danced the Blessing to begin the banquet. Later, to begin the Annual Meeting, President Flanigan read the Purpose of the Sacred Dance Guild.

It was announced that the next Annual Meeting will be at Salt Lake City, Utah. The Festival Chairperson, Sue Carter, told of the theme of the 1998 Festival: "A Time to Dance, A Time to Celebrate". The dates are July 24th through July 29th, the 40th Anniversary of the Sacred Dance Guild. The opening day of the Festival will be the day Utah celebrates its Statehood.

A bouquet of corn shucks made into magnolia blossoms with natural dried magnolia leaves was presented to the special honoree, Martha Fairbanks, who was the Director of Regions and Chapters for many years. Special thanks and praise, and a bouquet was also given to Annie Zahradnik, who retired as Corresponding Secretary after six years in the office.

Bouquets were also given to Mary Jane Wolbers, the "Elder" Member of the Guild and faithful Parliamentarian, Sue Johnson, Virginia Huffine and the members of the Executive Board.

Virginia Huffine and Joann Flanigan presented an engraved silver tray to Toni' Intravaia for her "First Twenty-Five Years" of editing the *Journal*. Much applause followed this special presentation.

Sister Barbara Eppich, OSU, Treasurer, reported that as of her May 31, 1997, accounting, the total assets are $53,193.69. She thanked former Treasurer, Sharon Miller of Oregon for her good work as professional bookkeeper for the Sacred Dance Guild.

While ballots were counted, Mary Jane Wolbers thanked the Guild for the privilege of being our representative at Mary Anthony Day in New York City and Anne Blessin thanked the Guild for the honor of being the representative at the World Dance Alliance in Vancouver B.C. this summer.

Ruby Wiles who was in charge of the Silent Auction made a final advertisement for all the exclusive items on display to bid upon with the proceeds going for scholarships.

(Ed. Note: Since the Officers and Directors-at-Large are noted elsewhere in the *Journal,* they will not be listed here.)

Elected for 1997-1998 Regional Directors: Arkansas, Lucy Dubose; Alabama, Judy Styles; Arizona/New Mexico, Kathryn Harts; Connecticut/Rhode Island/Massachusetts, Rosa Brown; Florida, Carolyn Green; Hawaii, Connie Ching; Idaho, Irene Lamberti; Iowa, Mary Ellen Lewis; Kentucky, Sally Rothenburger; Louisiana, Betty Wooddy; Michigan, Diane Gulian; Minnesota, Pat Schuckert; Missouri/Kansas, Mark Moloney; Montana, Karen Cheney Shores; Nebraska, Rev. Nancy Phillips; New Hampshire, Elsie Keefe; New Jersey, Sylvia Bryant; North Carolina, Bobbi Ann Wethington; North Dakota/South Dakota, Pattie Carr; Oklahoma, Georgeana Rainwater; Oregon, Val Hammond; Pennsylvania (West), Pamela Shaw; South Carolina, Barrie Gibby; Tennessee, Donna Hardy; Texas (North), Dianne Schayot; Texas (South), Barbara Paul; Utah, Susan Carter; Vermont, Judith Reichman Preble; Washington, Linda Lincoln; Wyoming, Joyce Barnard; Canada (Ontario Region), Ruth Richardson; International, JoAn Huff.

Respectfully submitted,
Lavinia Lee Tomlinson, Recording Secretary.

FYI: The SDG has been invited to Cleveland, Ohio for Festival 1999 by Annie Zahradnik, Carla Kramer and Kathryn Mihelick, each of the newly-organized OH-PENN chapter!

**Further details and/or copies of reports filed at Board meetings are available to members by request to the President.**

## Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 4528-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.


## Advertise in the *Journal*

Ad per ONE (1) issue
- One-half page ..... $100.00
- One-quarter page ..... 60.00
- One-eighth or business card ..... 40.00

Ad per THREE (3) issues
- One-half page ..... $275.00
- One-quarter page ..... 150.00
- One-eighth or business card ..... 95.00

Classified Ads and Personals
- 1-10 words ..... $5.00
- 10-20 words ..... 8.00
- 20-30 words ..... 13.00
- 30-40 words ..... 17.00

# A Sacred Dance Guild Registry!

As part of the new Sacred Dance Guild's Publications Project, the Guild is putting together a listing of sacred dance companies, groups, choirs, and soloists from around the world. The Registry will list the company name (or soloist), address, director's name, photo and other information about the company. The groups and soloist would have to be Guild members or have a Guild member in the group in order to participate in the Registry. The Guild often receives phone calls requesting information about groups in various areas for personal as well as business reasons. This is a great opportunity to make contacts and exchange ideas. The goal is to have the Registry available by March of 1998.

**WANT TO JOIN THE SDG REGISTRY?**

You need to fill out an application form which is available through S.D.G. Publications Project, attn: Denise Dovell, 947 Mt. Rose St., Reno, NV, 89509 or call 702-324-1082. The application dead line is December 15th, 1997.

## CALENDAR

**October TBA**: SDG So Ca Chapter Workshop, "Dance: Tangible Tool for God's Glory", Camarillo and Manhatten Beach, CA. Contact: Jeannine Bunyan, Phone 818-892-5702.

**October 2-5, 1997** - "Dancing Christmas Carols" and "Bringing Biblical Humor to Life" Workshops with Doug Adams, Spokane, Washington. Contact: Margaret Taylor Doane, 1216 North Superior #304, Spokane, Washington 99202.

**October 5, 1997** - Power & Praise Dance Company, Parkrose United Methodist Church, Portland, Oregon. Contact: Phone 503-557- 1076.

**October 9-12, 1997** - CAN Arts Group Leaders Summit "Your Call to Worship", Arlington, Ma. Contact: CAN, P.O. Box 242, Arlington, MA 02174-0003.

**October 17 - 19, 1997** - "The Feminine Way of Spirituality" Third International Conference on Religion and Literature: Religion and Theatre, Opera and Dance at Fu Jen Catholic University in Taipei, Taiwan. Contact: Dr. Lynda M. Scott, Tel/Fax 0118862 902-9669 E-Mail: engl1014@fujens.fju.edu.tw.

**October 17-19, October 19-24, October 24-26, 1997** - Omega Workshops, Rhinebeck, New York. Contact: Omega Institute, 260 Lake Drive, Rhinebeck, NY 12572-3212.

**October 24-26, 1997** - Spirit Dance (NJ) in "Angels in Our Midst, Awakening to the Presence", A Women's Retreat with Rev. Jayne Howard and Rev. Yolande Ford, Bons Secours Spiritual Center, Marriottsville, Maryland. Contact: Gina Mast (410) 327-1161.

**October 25, 1997** - "Introducing Dance to Church Worship" with Lisa Bagladi, 9:30 - 2 p.m., Lake Shore Chapter, Chicago area. Contact: Donna Pries, Phone 630-637-9316.

**October 26, 1997** - Power & Praise Dance Company, "Children's Sabbath". Contact: Power & Praise, Phone 503-557-1076.

**October 31** - November 2, 1997 - Congress on Research in Dance. Contact: Dance Division/CORD, Ina Gettings Bldg, RM 121, University of Arizona, Tuscon, AZ 85721.

**November 1, 1997** - Mini Sharing Workshop "Dancing the Christian Calendar" with Sylvia Bryant, at Verona United Methodist Church, New Jersey. Contact Sylvia Bryant, 96 Midland Ave, Montclair, New Jersey 07042.

**November 2, 1997** - Power & Praise, All Saints Sunday, Trinity Lutheran Church, Vancouver, Washington. Contact: Phone 503-557-1076.

**November 7, 1997** - World Community Day "Gathering Seed from a Medieval Motheroot". Contact: Diane Saliba, P.O. Box 1073, Lawrenceberg, TN 38464, Phone 615-766-0087.

**November 14-16, 1997** - "Beyond the Culture Wars" with Kathleen Norris, Chaim Potok, Dave Brubeck, Hilton Kramer, New York City. Contact: Image, The Hillsdale Review, Inc., P.O. Box 674, Kennett Square, PA 19348.

**November 30, 1997** - SDG Southern California Chapter Workshop, "Dancing Christmas Carols," Contact: Jeannine Bunyan, Phone 818-892-5702.

**December 12-21, 1997** - Boston College Robsham Theater "A Dancer's Christmas": Choreographed by Robert VerEecke S.J. with the Boston Liturgical Dance Ensemble. Contact: Phone 617-552- 4800, e-mail frvereec@bc.edu.

**January 6-11, 1998** - Australian CDFA National Conference "Living the Vision", Southport, Queensland. Contact: CDFA National Office, P.O. Box 356 Drummoyne 2047 Australia, ph/fax 02 9719 2412.

**January 5-9, 1998** - "Sacred Dance for Healing" with Carla DeSola, Berkeley, CA. Contact: Dean's Office, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709. Telehone: 1-800-999- 0528.

**April 5-9, 1998** - "Looking to '99", AAHPERD Convention '98, Boston. Contact: AAHPERD Convention Office, Phone 1-800-213-7193.

**July 20-24, 1998:** A week of Sacred Dance with Carla DeSola. Contact: Summer Session Director, PSR, 1798 Scenic Avenue, Berkeley, CA 94709.

**July 24 - 29, 1998** - "A Time to Dance", A Time to Celebrate, Sacred Dance Guild Festival 1998, University of Utah Campus, Salt Lake City, Utah. Contact Judy Barnett, 2343 Kensington Ave, Salt Lake City, Utah 84108. Phone 801-486-0913.

**July 27 - August 7, 1998** - Sacred & Liturgical Dance, Boston College. Contact: Bob VerEecke, S.J., Boston College, Boston, MA.

**Executive Board Meetings**

**Fall Executive Board Meeting:** October 4, 1997, Spring Valley, NY Ann Pomeroy's home

**Winter Executive Board Meeting:** February 1, 1998, Honolulu, Hawaii

**Spring Executive Board Meeting:** May 2, 1998, Huntsville, Alabama

**Board-at-Large Meeting**: July 24, 1998, Salt Lake City

SACRED dance GUILD

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